# The EDISON KINETOGRAM

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SCENE FROM

HIS MOTHER'S THANKSGIVING

FILM No. 6708

# EDISON FILMS TO BE RELEASED on Jan. 18th, 21st, 25th and 28th, 1911

# EDISON FILMS

*To be released on* Jan. 18th, 21st, 25th *and* 28th, 1911

**Edison Film No. 6705 Copyrighted, November, 1910 Released, January 18, 1911**
**Code, VOLVEDOR Approx. Length, 990 feet**

## Into the Jaws of Death

**(DRAMATIC)**

IT seems strange how little respect and honour is paid to the firemen in America in comparison with their heroic work. We seem to look upon them as a body of men that are merely hired to put out flames. True they are, but what small amount of pay they receive for risking their lives almost every week, perhaps every day. Their's is a work of heroism, bravery and of self-forgetfulness to save the lives of others, and what little recognition of their heroism this Edison picture may bring to them is slight indeed compared to what the world at large owes them as a body of heroic workers.

"Into the Jaws of Death" plainly shows us the warp and woof of the web of fate. We are shown a young man bidding his sweetheart good-bye before leaving for the West to make his fame and fortune. His suit, however, is looked upon with disfavour by the girl's father, and the young man has been gone only a few weeks before her father his forcing the attentions of another young man upon her. Unable to endure the parental persuasion much longer without becoming a victim of her father's desire, the daughter writes to her lover to come and take her away if he still loves her. By chance the letter falls into the hands of the father's chosen suitor, and he deliberately destroys it. It never reaches its destination, no reply comes, and broken-hearted the daughter succumbs to her father's wishes and marries the man of his choice.

A few years later and they have sunk downward in the social scale of life. The husband comes home one night under the influence of liquor and in his drunkeness the lamp is tipped over. A moment only and the room is in flames. The even clang, clang of the bell over the night clerk's desk at the fire station heralds the news to waiting man and beast, the call to duty is sounded and forth on their errand of mercy speed the fire engine and its crew.

A cry from the upper windows shows that a woman is imprisoned in the flaming building. A fireman leaps at the call for

help, through smoke and flames he reaches her, clasps her in his arms, and as he does so the glare of the fire lights up her face and the lovers of the first part of the picture are locked in each other's arms in fond embrace. Safely back to the street he carries the woman he loves, and then she remembers that her husband, the man who has deprived them both of so much happiness, is still in the building. A moment only her brave lover hesitates, then, remembering his chief's motto. "Love or hate, but be a fireman," he dashes back into the flames and brings the man he hated most in the world back to the street. But too late! The flames have called another victim to its own. He is dead. The web of fate has sent its shuttle back and forth slowly but surely, weaving its pattern of love and life, and the two lovers are once again united in love and the promise of a happy future.

**Edison Film No. 6706 Copyrighted, November, 1910 Released, January 21, 1911**
**Code, VOLMEMOS Approx. Length, 1000 feet**

# The Stolen Claim

**A Mining Story of British Columbia**

**(DRAMATIC)**

THE story deals with the love of a young doctor and the daughter of an old Professor of Mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend succeeds in securing the plans and location of the mine, and persuades the old Professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter, who is in love with the real owner of the mine, until some months after she has been forced to marry the false friend. The truth is then revealed to her, when her former sweetheart meets her father and the "friend" in their new Western abode, and accuses them of deliberately stealing his claim.

But Justice takes care of its own when an explosion occurs in the mine and the father is killed and the husband is badly injured. Medical aid is required at once. The girl in a wild ride reaches the nearest village twenty miles away, and seeing the sign of a doctor on the door, she nervously knocks. It is opened—she finds herself face to face with the man whom she loves and whom her husband has so cruelly wronged. She has come to ask him to save the life of his worst enemy. Here the nobility of the man is revealed. She has asked for medical aid; he is the doctor. If the man dies he may again regain the woman of his heart, but duty before everything, and he goes with her, and again, face to face the two men meet.

With the calm, quiet precision of his profession he forces his enemy to do his bidding. He saves his life and then turns to the wife. Silently the two, this man and this woman, look into each other's eyes long and earnestly—and part. She sinks into her chair with a sob, a moan, realising what she has missed in life.

For days she watches beside the bed of the man who has deprived her of happiness. Weary with watching, one night, she falls asleep. He is delirious. He rises from his couch and wanders back up to the deserted mine. A moment he pauses on the edge of the dizzy height—a cry from the woman startles him—a shriek—and he is dashed to pieces one thousand five hundred feet below.

A pale, quiet little woman dressed in black stops at the doctor's door one day and leaves a note asking for forgiveness and a mining claim upon the doctor's table, then sadly turns to leave; but a strong hand touches her shoulder, and she looks into the eyes of the man she loves. and as she stretches her arms to a great cluster of flowers on the table and holds them to her breast, we realise that something new and sweet and true has come into both their lives.

**Edison Film No. 6707 Copyrighted, November, 1910 Released, January 21, 1911**
**Code, VOLVENDOS Approx. Length, 990 feet**

# The Toymaker, the Doll and the Devil

**(COMIC)**

THERE is a maker of lay-figures, a gay old party who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his father's footsteps. There is a young apprentice with ambitions for the stage, who is very much in love with an orphan ward of his employer. The ward is unwillingly betrothed to the good-for-nothing son. The old man has built a wonderful soubrette figure which it is his ambition to imbue with life.

Then comes a fancy dress ball, which all the town people attend. The old man and his son dress themselves up and join the revelry. The little ward has nothing to wear and cannot go, until the apprentice suddenly conceives the brilliant idea of borrowing the cloths from the beautiful soubrette figure and dressing his sweetheart in them. When the old toy-maker sees her at the ball, accompanied by the young man dressed as Mephistopheles, he is convinced that he sees his own creation and the Devil.

Rushing frantically from the ball he hastens home to see if it can be true. The young people, preceding him, have no time to resume their own clothes or restore the doll to its position, so the girl takes the doll's place while the young man hides himself up the chimney. The old man

and his son come in and try to induce the doll to again assume life and motion. They perform all sorts of tricks with her and the girl plays the part of the doll well enough to fool them utterly. Disgusted with their failure, they build a fire and decide to warm up a hot toddy to sooth their discouraged feelings. The young man above, smoked out by the fire, impersonates the devil, and makes the doll live and dance for the old man on condition that he consent to the marriage of his ward to his apprentice. The old man and his son quarrel over this agreement, and after the girl has put the clothes back upon the doll the son returns and smashes it to atoms to get square with his father.

In the evening the old man is called upon by his apprentice, who demands the hand of his ward in marriage. When the old man refuses, the document signed by himself, is flashed before him, and then the young man confesses the trick that he had played. He tells the old man that he impersonated the devil and (not knowing that the son is listening behind him) tells him that the girl, the ward, impersonated the doll. The son is horrified at the thought of having killed the girl he once loved, but the apprentice, understanding the situation more thoroughly, calls the girl from her own room and the young man apparently sees a miracle—the doll-girl,which he had smashed, restored to life! In his joy at his escape from murder he gladly relinquishes all claim to the hand of the ward, and insists upon his father making good his written word.

**Edison Film No. 6708 Copyrighted, November, 1910 Released, January 25, 1911**
**Code, VOLVERELLE Approx. Length, 995 feet**

# His Mother's Thanksgiving

**(DRAMATIC)**

IT is eminently fitting that this Thanksgiving picture should open in New England, the birthplace of that day of thanks throughout the length and breadth of this great land.

We are first introduced to an old fashioned New England kitchen and dining room combined, where a few simple country folks have gathered to give their thanks to God for all the blessings that have been bestowed upon them. Our interest is centred mostly around the mother of the household and her son, who are plain, simple New England folks. The son soon longs for a broader field for his ambition than the country village can give, and so one day, with gripsack in his hand, he bids his mother a fond goodbye and starts for the city with all its wonderful possibilities.

Eight year glide by and the simple farm boy has grown to manhood, and success has reached him from every side. He has climbed right up the ladder of

opportunity until he stands to-day a man of means in business with a fashionably furnished home and liveried servants at his command, while away back in New England we see that the little mother is just the same—a little older, a little greyer, of course, but the same old dear face looks forth from beneath her glasses. A certain feverish anxiety is in her movements as she takes a big old-fashioned pie from the oven. It is for her boy. He is coming home to spend Thanksgiving with her for the first time in ten years.

A knock is heard at the door and the rural postman hands the dear old lady a letter. It is from her son. After fussing and fuming she finds her glasses and tears open the letter. The smile fades from her lips. A cheque drops from the letter unheeded, for in that letter is a heartache,—her boy is not coming home on Thanksgiving Day. As she takes his picture from the worn old album and looks as it sadly part of the room fades, and we see the boy and the *other* woman, who loves him too. A moment of suspense—eyes that look into eyes—a catch of the breath—and as he clasps his sweetheart in his arms and presses the first long kiss of love upon her lips, we see the dear old mother sadly kissing the picture of her boy.

New England is a long way from the great city where her boy lives, but she decides to go to him on Thanksgiving Day and surprise him. As she enters his house she does not know that a Thanksgiving dinner party is to be held, that her boy's sweetheart will be there in all her grandeur, that each guest will be dressed in the height of fashion. She does not realise that her old, worn-out clothes of the country will be out of place in these surroundings. She only knows that she is going to see her boy; but the sad awakening comes when she finds herself upstairs in a neatly furnished room and the butler placing a tray of food before her. Her boy is ashamed of her, and she is to eat her Thanksgiving dinner alone. What would his sweetheart, a lady of fashion, think of her, his mother, if she saw her in this old-fashioned attire? What? Wait and you shall see.

A knock at the door—a fair young girl enters—a rustle of silks and satins. "Ah, I beg your pardon, but I thought this is where the butler said I was to remove my cloak." She sees a huge old-fashioned pie on the dresser, a note beside it, and the words "my boy" and "your mother" catch her eye. There is a cry of joy, and the dear old lady is locked close in soft young arms. That's what she thinks of his mother. She is *his* mother; that's all she cares to know. Amidst sobs and smiles the girl learns the truth, and one can imagine the shame upon the boy's face when he enters the room a few moments later and finds mother and sweetheart gaily eating their Thanksgiving dinner together. Soon all is forgiven and forgotten, and this sweet, simple story closes with the dear old lady saying thanksgiving at the head of her son's table.

**Edison Film No. 6709 Copyrighted, November, 1910 Released, January 25, 1911**
**Code, VOLVIERA Approx. Length, 1000 feet**

# Through the Clouds

**(DRAMATIC)**

For I dipt into the future, far as human eye could see,
Saw the vision of the world and all the wonders that would be ;
Saw the heavens filled with commerce, argosies of magic sails,
Pilots of the purple twilight, drooping down with costly bales ;
Heard the heavens filled with shouting, and there reigned a ghastly dew
From the Nation's airy navy grappling in the central blue.

*Tennyson's "Locksley Hall."*

A VERY up-to-datish picture that teems with modernism from aeroplanes to automobiles, from political graft to the honest politician. A story with that dash and go that never lets the interest fag for a second, and sweeps the spectator on to a splendid finish

Judge Grey is a candidate for the nomination for Governor. His opponent is a man named Roberts,a thorough politician, who realises that Grey will easily defeat him in a fair fight and therefore begins to deal in what some people call "good politics." In other words, he throws mud at his opponent by prompting a newspaper report to the effect that Judge Grey has tried to bribe a contractor named O'Brien in return for political influence by offering him a ten million dollar interstate water supply contract if elected Governor. This, of course, is false as far as Judge Grey is concerned, but not so with Roberts himself. He has offered to throw this contract to O'Brien providing the latter will swear that the newspaper report is true. This O'Brien agrees to do, first forcing Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain.

Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the incriminating newspaper report until late in the afternoon of the convention day. By a clever trick he succeeds in securing possession of it and starts for the nearest railway station. Here he learns that he will be unable to reach the convention hall in time, and so he is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at such and such a field, as he is coming in his aeroplane. This fact is discovered by the opposing party, and here follows a real novelty in motion picture stories, introducing the latest and fastest mode of travel. Of course all is not accomplished without obstacles, there being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time, the convention is stampeded, and Judge Grey is nominated for Governor. He eventually becomes Governor of the State, and the aviator, the hero of the hour, wins the girl of his heart.

**Edison Film No. 6710 Copyrighted, November, 1910 Released, January 28, 1911**
**Code, VOLVIERON Approx. Length, 995 feet**

# A Daughter of the Mines

**Taken at the Coal Mining Regions, Bankhead, B.C.**

**(DRAMATIC)**

Betty wasn't stylish,
Betty wasn't grand,
But you can bet
That Betty knew
Who had won her hand.

Betty wasn't haughty,
Betty wasn't swell,
But you can bet
That Betty knew
Just who loved her well.

And all the king's horses
And all the king's men
Could'nt make sweet
little Betty Bobbin
Single again.

"THE Daughter of the Mines." The heroine's name is Betty, and you can bet that Betty knew who had won her hand, for it was none other than the son of the mine superintendent. He was rich and she was poor, but that made no difference, nor did the fact that her old dad was just one of those dirty, black men who came pouring out of the mines at the mouth of the shaft, where she stood waiting for him, to meet him with a glad cry of joy just as if he had been the president of the company. In some mysterious way little Betty Bobbin also met handsome Harry North, the superintendent's son.

No one ever really knows how true lovers meet. Sometimes it's a smiling, shy look and the work is done ; sometimes it's just an "excuse me miss" and "thank you kindly, sir," and the world is new again, and sometimes a man and woman have known each other all their lives when suddenly eyes meet eyes and life is a glad, new thing. So what matters how or when or where Betty Bobbin met Harry North ? They met and kept on meeting, as lovers always do, yet the stern grand old father of the boy knew it not, nor did the gray haired old man. But love is a hard thing to hide, and finally the truth came out, and the rich man stormed and the poor man cried, but to no avail. One father was hard at work a thousand feet under the earth, and the other father was at his books thinking of his wealth, while little Betty Bobbin and Harry North went running away on a switch engine to be married that very night, "and all the king's horses and all the king's men couldn't make Betty single again."

This is a charming little romance of the coal mines of Bankhead, Canada, where the picture was taken, and one that leaves the audience in a pleasant mood ; for all the world loves a lover, and one is always glad when two fond hearts have won the greatest prize of life.